

# Skipping Stones





for alto flute/piccolo, oboe, B $\flat$  clarinet, bassoon and piano

Score in C

Drew Hammond  
2016


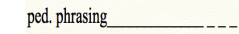

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***Skipping Stones***

## Flute

- 1)  is used to indicate a movement from an unfocussed "aeolian" breath tone (open circle) to a normal tone (filled in circle), or vice versa.
- 2)  diamond note heads are also used to indicate breath tones.
- 3)  indicates key percussion. This sound is made by both blowing a staccato note on the pitch indicated, as well as percussively closing a key.
- 4)  indicates an overemphasised slap tongue percussion. The result should be as percussive and colourful as possible.

## Piano

pedal indications:

- 1)  This indicates that the pedal is to be held down for the duration of the line, with periodic notches to indicate pedal resets.
- 2)  This indicates that the pedal is to be used to emphasise the phrase marking in the notation.
- 3)  This indicates that the pedal is to be used as the pianist sees fit.

## All instruments

There are times when bars are divided differently across the parts. This is done to indicate a strong polyrhythmic character in these passages. When this occurs, the division is indicated in brackets at the beginning of the bar, for example when (**4 ♩.**) is used to indicate a 12/16 division of a 3/4 bar.

Accidentals: Sharps and flats remain throughout the bar unless negated by a natural. I have however in most cases restated sharps and flats except in cases of immediate note repetition or repeated patterns.

To aid coordination, indications of "with flute", or "with bassoon", etc. simply mean that the part is locked into rhythmic unison with another player until otherwise noted.

# Introduction Part 1

♩ = 90 *Vigorously*

Alto Flute

3 4 2 4

*p* *mf* *ff* *pp* *sf* *f* *pp* *ff* *pp*

Oboe

*mf* *f* *ff* *pp* *mf* *f* *ff*

Clarinet

3 4 2 4

*mf* *f* *ff* *mf* *f* *f* *p*

Bassoon

*mf* *f* *ff* *mf* *f* *f* *p*

Piano

3 4 2 4

*mf* *f* *pp* *ff* *pp* *mf* *f* *pp* *ff*

A. Fl.

6

*sf:pp* *mf* *f* *ff* *fff*

Ob.

*pp* *mf* *f* *ff* *p* *fff* *mf*

Cl.

*fp* *ff* *p* *fff*

Bn.

*f* *ff* *p* *fff*

Pno.

6

*mf* *pp* *fff*

ped. \_\_\_\_\_

11

A. Fl. *pp* *mf* *p* *sf:pp* *ff* (slap tongue)

Ob. *pp* *pp* *ff* *mf* *pp*

Cl. *mf* *pp* *ff* *mf* *p*

Bn. *mf* *pp* *ff* *pp* *mp* *pp*

Pno. *pp* *fff* *pp*

(ped.)

16

A. Fl. *sf:pp* *pp* *mf* *p* *ff* *pp*

Ob. *pp* *mf* *ff* *pp*

Cl. *pp* *ff* *pp*

Bn. *pp* *ff* *pp* *mf* *ff* *pp*

Pno. *fff* *p*

(ped.)

21 (slap tongue)

A. Fl. 4 4 *sf:p* 3 *ff* — *mf* — *pp*

Ob. 4 4 *pp* 3 *ff* — *mf* — *pp*

Cl. 4 4 *pp* 3 *ff* — *mf* — *p* — *pp*

Bn. 4 4 *pp* 3 *ff* — *pp*

Pno. 4 4 3 *fff* —

(ped.)

25

A. Fl. *pp* 4 *mf* 3 *ff*

Ob. 4 4 *ff* — *mf* — *pp*

Cl. 4 4 *pp* 3 *ff* — *mf* — *p* — *pp*

Bn. 4 4 *pp* 3 *ff* — *p* — *pp*

Pno. 25 *pp* 4 3 *fff* — *pp*

(ped.)

29

A. Fl.  $3$   $pp$   $8$   $3$   $ff$   $mf$   $pp$

Ob.  $ff$   $mf$   $pp$

Cl.  $3$   $pp$   $8$   $3$   $ff$   $p$   $mf$   $p$   $pp$

Bn.  $pp$   $ff$   $pp$

Pno.  $3$   $8$   $3$   $4$   $fff$   $p$

(ped.)

33

A. Fl.  $p$   $ff$   $mf$   $5$   $pp$   $p$   $mp$   $mf$   $f$

Ob.  $mf$   $ff$   $mf$   $pp$   $pp$   $mf$

Cl.  $pp$   $ff$   $mp$   $pp$   $5$   $mf$   $pp$

Bn.  $pp$   $ff$   $pp$   $mf$   $pp$

Pno.  $33$   $ff$   $5$   $4$   $pp$

(ped.)

36

A. Fl.

Ob.

Cl.

Bn.

Pno.

(ped.)

41

A. Fl.

Ob.

Cl.

Bn.

Pno.

(ped.)

45

A. Fl.

ff *mf* *pp*

2 4

4 4

2 4

Ob.

*ff* *pp*

*ff* *pp*

*f* *p*

Cl.

*ff* *p*

2 4

4 4

2 4

Bn.

*ff* *p*

*ff*

*f* *p*

Pno.

45

*fff* *pp*

2 4

4 4

2 4

(ped.)

49

A. Fl.

3 4

*ff*

4 4

2 4

Ob.

*ff* *pp*

*ff* *p* *f*

*ff* *p*

Cl.

3 4

*ff* *p*

4 4

2 4

Bn.

*ff* *p*

*ff* *p* *f*

*ff* *p*

Pno.

49

3 4

*fff* *pp*

4 4

*ff* *mp* *ff*

2 4

*f*

(ped.)



52

A. Fl.

3 *f*

4

15 *pp*

16

Ob.

*mf*

*ff* *mf* *pp*

Cl.

3 *f* *p*

4

15 *f*

16

Bn.

*f* *p* *ff* *p* *f*

Pno.

3 *fff*

4

15

16

*ppp*

(ped.)

55

A. Fl.

3

4

Ob.

Cl.

3 *mf*

4 *p*

Bn.

*mf* *p*

Pno.

3

4

*pppp*

(ped.)

59 *solo ad lib*

A. Fl.

*mf pp mf mf pp mf mf pp mf*

63

A. Fl.

*pp mf pp mf pp f mf pp mf pp mf*

67

A. Fl.

*mf pp ff*

## Interlude 1

*(after pause)*

(♩ = 90)

70

Score for Interlude 1 (measures 70-74). The score is for four parts: A. Fl., Ob., Cl., and Bn. The tempo is marked (♩ = 90). The dynamics are *pp* (pianissimo) and *ppp* (pianississimo). The key signature has one flat (B-flat). The time signature is 4/4. The score includes triplets and a 3/4 measure.




75

Score for Interlude 1 (measures 75-79). The score is for four parts: A. Fl., Ob., Cl., and Bn. The tempo is marked (♩ = 90). The dynamics are *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The key signature has one flat (B-flat). The time signature is 4/4. The score includes triplets and a 3/4 measure.



80

Score for Interlude 1 (measures 80-83). The score is for four parts: A. Fl., Ob., Cl., and Bn. The tempo is marked (♩ = 90). The dynamics are *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The key signature has one flat (B-flat). The time signature is 4/4. The score includes triplets and a 3/4 measure.



# 10 Introduction Part 2

(attacca)

*Voluptuously*

$\text{♩} = \text{♩}^3 = \text{♩} = 120$

83 piccolo

A. Fl.

Ob.

Cl.

Bn.

Pno.

ped.

87

Picc.

Ob.

Cl.

Bn.

Pno.

ped.

91

Picc. *pp* *mf* *pp*

Ob. *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Bn. *pp* *mf* *pp*

Pno. *pp* *mf* *pp* *mf*

(ped.)

95

Picc. *pp* *mf* *pp*

Ob. *mf* *pp* *pp*

Cl. *mf* *pp*

Bn. *pp*

Pno. *pp* *pp*

(ped.)

99

Picc. *pp* *f* *p*

Ob. *mf*

Cl. *pp* *f* *mf* *p* *pp*

Bn. *pp* *mf* *pp*

Pno. *mf* *pp* *pp* *f*

102

Picc. *p* *f* *p* (sempre)

Ob. *p* *f*

Cl. *f* *p*

Bn. *pp* *mf* *pp*

Pno. *p*

(ped.)

(♩ = 120) *Muted, Yet Tense*

105

Picc. *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Ob. *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Cl. *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Bn. *p* (sempre) *(poco)* *(sim.)*

Pno. *p* (sempre)

— ped. freely —

110

Picc. *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Ob. *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Cl. *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Bn. *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Pno. *pp* *ff* *pp* *ff* *pp* *ff* *pp*

115

Picc. *ff* *pp* *f* *pp* *pp* *mf* *mf* *pp*

Ob. *ff* *pp* *f* *pp* *pp* *mf* *mf* *pp*

Cl. *ff* *pp* *f* *pp* *pp* *mf* *mf* *pp*

Bn. *pp*

Pno. *ff* *pp* *f* *pp* *pp* *mf* *mf* *pp*

Detailed description: This system contains measures 115 through 120. The Piccolo part features a melodic line with triplets and slurs, with dynamics *ff*, *pp*, *f*, *pp*, *pp*, *mf*, *mf*, and *pp*. The Oboe, Clarinet, and Bassoon parts have similar melodic lines with triplets and slurs, with dynamics *ff*, *pp*, *f*, *pp*, *pp*, *mf*, *mf*, and *pp*. The Piano part provides harmonic support with chords and moving lines, with dynamics *ff*, *pp*, *f*, *pp*, *pp*, *mf*, *mf*, and *pp*.

120

Picc. *f* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Ob. *pp* *p* *ff* *pp* *ff* *pp* *ff* *pp*

Cl. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Bn. *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Pno. *mf* *f*

ped.

Detailed description: This system contains measures 120 through 125. The Piccolo part has a melodic line with triplets and slurs, with dynamics *f*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, and *pp*. The Oboe part has a melodic line with triplets and slurs, with dynamics *pp*, *p*, *ff*, *pp*, *ff*, *pp*, *ff*, and *pp*. The Clarinet and Bassoon parts have melodic lines with triplets and slurs, with dynamics *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, and *mp*. The Piano part provides harmonic support with chords and moving lines, with dynamics *mf* and *f*. A pedal point is indicated at the end of the system.



125

Picc.

Ob.

Pno.

(ped.)

*f*  $\rightarrow$  *pp*

*f*  $\rightarrow$  *pp*

*f*  $\rightarrow$  *p*

130

Picc.

Ob.

Pno.

(ped.)

*mf*  $\rightarrow$  *ppp*

*mf*  $\rightarrow$  *ppp*

*p*

*p*

135

Pno.

(ped.)

*p*

## Interlude 2

*(attacca)* ♩ = 90

139 alto flute

A. Fl. *p*

Ob. *p*

Cl. *p*

Bn. *p*

3 4 2 4 3 4 2 4

144

A. Fl. 15 *mf* 16 3 *p* 2 12 *mf* *pp*

Ob. *mf* *p* *mf* *pp*

Cl. 15 *mf* 16 3 *p* 2 12 *mf* 16

Bn. *mf* *p* *mf* *pp*

3 4 2 4 12 16

148

A. Fl. 9 3 *p* 12 *f* 6 *pp*

Ob. 16 4 *p* 16 *f* 16 *pp*

Cl. 9 3 *p* 12 *f* 6 *pp*

Bn. 16 4 *p* 16 *f* 16 *pp*

3 4 12 16 6 16

153

A. Fl.

12 *f* *pp* 9 3 *p*

16 4

Ob.

(6) *f* *p*

Cl.

12 *f* *pp* 9 3 *p*

16 4

Bn.

*f* *pp* *p*

156

A. Fl.

4 12 *mf* *ff* 6 *pp* 12 *ff* *pp*

4 16 16 16

Ob.

*mf* *ff* *pp* *ff*

Cl.

4 12 *mf* *ff* 6 *pp* 12 *ff* *pp*

4 16 16 16

Bn.

*mf* *ff* *pp* *ff* *pp*

160

A. Fl.

9 3 *p* 2 9 *mf* *p*

16 4 4 16

Ob.

*pp* *p* *mf* *p*

Cl.

9 3 *p* 2 9 *mf* *p*

16 4 16

Bn.

*p* *mf* *p*

164

A. Fl. 12 *pp* 16 3 *p* 2 3 4 *pp*

Ob. 12 *pp* 16 3 *p* 2 3 4 *pp*

Cl. 12 *pp* 16 3 *p* 2 3 4 *pp*

Bn. 12 *pp* 16 3 *p* 2 3 4 *pp*

## Introduction Part 3

(attacca) (♩ = 90)

169

A. Fl. 12 *ff* 16 *p* *mf* *p*

Ob. 12 *ff* 16 *p* *mf* *p*

Cl. 12 *ff* 16 *p* *mf* *p*

Bn. 12 *ff* 16 *p* *mf* *p*

Pno. 12 *mf* 16

177

A. Fl. 12 *mf* *p* 5 *mf* *p* 9 *mf* *p* 12

Ob. 16 8 *mf* 16 16

Cl. 12 *mf* *p* 5 *mf* 9 *mf* *p* 12

Bn. 16 8 *mf* 16 16

Pno. 12 5 9 12 *mf*

*sffz!*

181

A. Fl.

15 *mf* *p*

16

Ob.

*mf* *p*

12 *mf* *p*

16

Cl.

15 *mf* *p*

16

5 *mf*

8

Bn.

*mf* *p*

*mf* *p*

*mf*

Pno.

15

12 *mf* *p*

16

5 *mf* *p*

8

184

A. Fl.

15 *f* *p*

16

Ob.

*ff* *p* *f* *p* *f*

12 *f* *p*

16

3

8

Cl.

15 *p*

12 *f* *p*

16

3

8

Bn.

*ff* *p* *f* *p*

12 *f* *p*

16

3

8

Pno.

15 *mp*

12 *mf* *mp*

16 *sfz!* *p*

3 *p*

8

187

A. Fl. *15<sup>pp</sup>*  
*16*

Ob. *pp*

Cl. *15 f pp*  
*16*

Bn. *pp*

*12<sup>mf</sup>*  
*16*

*6*  
*16*

*12<sup>mf</sup>*  
*16*

*4*  
*4*

to piccolo

187

Pno. *15 f*  
*16*

*12*  
*16*

*6*  
*16*

*12*  
*16*

*4*  
*4*

## Introduction Part 4

(after pause)

(♩ = 120) *Florid, Fecund*

192 piccolo

Picc. *fff* (*molto!*) *pp*

Ob. *fff* (*molto!*) *pp*

Cl. *p* *f*

Bn. *p* *f* *p*

Pno. *f* *p*

ped. freely

ped.

195

Picc. *fff* (*sim.*) *ppp* *pp*

Ob. *fff* (*sim.*) *ppp*

Cl. *pp* *mf* *pp*

Bn. *mf* *pp*

Pno. *mf* *p*

(ped.) \_\_\_\_\_ ped. freely \_\_\_\_\_ ped. \_\_\_\_\_

198

Picc. *fff* *ppp* *pp*

Ob. *fff* *ppp*

Cl. *p* *mf* *pp*

Bn. *p* *f* *p*

Pno. *f* *p*

(ped.) \_\_\_\_\_ ped. freely \_\_\_\_\_ ped. \_\_\_\_\_



201

Picc. *fff* *ppp*

Ob. *fff* *ppp*

Cl. *p* *mf* *pp*

Bn. *p* *mf* *pp*

Pno. *f* *pp*

(ped.) \_\_\_\_\_ ped. freely \_\_\_\_\_ ped. \_\_\_\_\_

204

Picc. *pp* *fff* (*molto!*)

Ob. *fff*

Cl. *mf*

Bn. *p*

Pno. *mf*

(ped.) \_\_\_\_\_ (ped.) \_\_\_\_\_ ped. freely \_\_\_\_\_

207

Picc. *> ppp*

Ob. *> ppp*

Cl. *p* *mf* *pp*

Bn. *mf* *p* *pp*

Pno. *p* *pp*

ped.

Detailed description: This system contains measures 207, 208, and 209. The Piccolo and Oboe parts begin in measure 207 with a ppp dynamic and a triplet of eighth notes. The Clarinet and Bassoon parts also start in measure 207 with a p dynamic and a triplet of eighth notes. In measure 208, the Clarinet and Bassoon parts continue with a mf dynamic. In measure 209, the Clarinet and Bassoon parts play at a pp dynamic. The Piano part begins in measure 207 with a p dynamic and continues with a pp dynamic in measure 209. A pedal point is indicated at the bottom of the system.

210

Picc. *pp*

Ob.

Cl.

Bn.

Pno. *ppp*

(ped.)

Detailed description: This system contains measures 210, 211, and 212. The Piccolo part begins in measure 210 with a pp dynamic and a triplet of eighth notes. The Oboe part is silent. The Clarinet and Bassoon parts continue with their previous patterns. The Piano part begins in measure 210 with a ppp dynamic and continues with a ppp dynamic in measure 212. A pedal point is indicated at the bottom of the system.

213

Picc.  $\text{>fff}$  *(molto!)*  $\text{pp}$   $\text{mf}$

Ob.  $\text{fff}$  *(molto!)*  $\text{pp}$   $\text{mf}$

Cl.  $p$   $f$   $p$

Bn.  $p$   $f$   $p$

Pno.  $\text{ff}$   $p$   $\text{pp}$

— ped. freely — — — — — ped. — — — — —

$\text{♩} = 80$  ( $\text{♩} = 160$ ) *Mysterioso*

216

Picc.  $\text{pp}$   $\text{ppp}$

Ob.  $\text{pp}$

Cl.  $\text{p}$

Bn.  $\text{ppp}$

Pno.  $\text{pp}$

(ped.)

220

Picc. *p* *mp*

Ob. *p* *mf*

Cl.

Bn. *p*

Pno.

(ped.)

223

Picc. *mf* *f* to alto flute

Ob. *mf* *f*

Cl. *mf* *f*

Bn.

Pno.

(ped.)

227

A. Fl.

Ob.

Cl.

Bn.

Pno.

*mf* *p* *ppp*

(ped.)

232

A. Fl.

Ob.

Cl.

Bn.

Pno.

alto flute

*pp (sempre)*

3 2

3 2

3 2

*pp (sempre)*

ped. freely

237

A. Fl.

2

2

Ob.

Cl.

2

2

Bn.

Pno.

237

pp

pp

241

A. Fl.

Ob.

ppp

Cl.

ppp

Bn.

Pno.

241

245

A. Fl.

Ob.

Cl.

Bn.

Pno.

245

246

247

248

249

A. Fl.

Ob.

Cl.

Bn.

Pno.

249

250

251

252

253

A. Fl.

Ob.

Cl.

Bn.

Pno.

*mp*

*pp*

*pp*

253

254

255

256

257

A. Fl.

Ob.

Cl.

Bn.

Pno.

*pp*

*pp*

257

258

259

260



261

A. Fl.

Ob.

Cl.

Bn.

Pno.

♩ = 120 *Urgently*

265

A. Fl.

Ob.

Cl.

Bn.

Pno.

ped. phrasing

269

A. Fl. *mf* *mf* *p* *mf* *f*

Ob. *mf* *mf* *p* *f* *f*

Cl. *mf* *mf* *p* *f* *f*

Bn. *mf* *mf* *p* *f* *f*

Pno. *mf* *mf* *p* *f*

273

A. Fl. *mf* *mf* *mp* *p*

Ob. *mf* *mf* *mp* *mp* *p*

Cl. *mf* *mf* *mp* *mp* *p*

Bn. *mf* *mf* *mp* *mp* *p*

Pno. *mf* *mf* *mp* *p*

277

A. Fl.

Ob.

Cl.

Bn.

Pno.

*p* *pp*

5 4

5 4

*pp* *p* *pp*

$\text{♩} = 90$  *Calmly*

279

A. Fl.

Ob.

Cl.

Bn.

Pno.

*p (sempre)*

3 4

3 4

3 4

3 4

*p (sempre)*

3 4

3 4

284

A. Fl.

Ob.

Cl.

Bn.

Pno.

*ppp*

5  
4

5  
4

5  
4

## Interlude 3

(*attacca*) (♩ = 90)

290

A. Fl.

Ob.

Cl.

Bn.

Pno.

*pp*

3  
4

4  
4

3  
4

3  
4

3  
4

4  
4

3  
4

*ppp*

294

A. Fl.

2  
4

3  
4

Ob.

Cl.

2  
4

3  
4

Bn.

Pno.

294

2  
4

3  
4

pp

298

A. Fl.

4 *ppp*

4

3

4

4

4

2

4

Ob.

*ppp*

Cl.

*ppp*

3

4

4

4

2

4

Bn.

*ppp*

Pno.

298

4

3

4

2

4

303

A. Fl.

Ob.

Cl.

Bn.

Pno.

303

304

305

306

307

307

A. Fl.

Ob.

Cl.

Bn.

Pno.

307

308

309

310

312

A. Fl.

Ob.

Cl.

Bn.

Pno.

5 *ppp*

4

4

3

4

5

4

*ppp*

*pp*

5 *ppp*

4

4

3

4

5

4

## Introduction Part 5

(attacca)

(♩ = 90) *Sweetly*

317

A. Fl.

Ob.

Cl.

Bn.

Pno.

4 *mf*

4

*ppp*

*mf*

*ppp*

4

*pp*

4

*mf*

*p*

*ppp*

*p*

4

*pp*

*mf*

*mp*

*p*

*pp*

4

ped. phrasing

320

(grace notes rapid poss.)

A. Fl.

Ob.

Cl.

Bn.

Pno.

*mf*

*ppp*

*pp*

*mf*

*p*

*pp*

*mf*

*pp*

323

A. Fl.

Ob.

Cl.

Bn.

Pno.

*mf*

*pp*

*mf*

*pp*

*mf*

*p*

*mf*

*pp*

*pp*

*mp*

*p*

*pp*



326

A. Fl.

Ob.

Cl.

Bn.

Pno.

*mf* *p* *f*

*pp* *p* *pp*

*pp* *mp*

*pp* *mf* *pp* *mf* *pp* *p* *pp*

*pp* *mf* *pp* *mf* *pp* *mp* *pp*

(grace notes rapid poss.)

329

A. Fl.

Ob.

Cl.

Bn.

Pno.

*pp* *mf* *pp* *ppp*

(grace notes rapid poss.)

332

A. Fl.

pp

f

Ob.

pp

mp

mf

Cl.

p

mp

pp

Bn.

mf

pp

mf

p

mf

Pno.

pp

f

p

mf

334

A. Fl.

pp

sf

pp

Ob.

pp

Cl.

Bn.

pp

Pno.

pp

ppp

*poco rit.* -----

336

A. Fl.

Ob.

Cl.

Bn.

Pno.

## Skiping Stones

*Dilligently*  
(attacca)

----- *a tempo* (♩ = 90)

338

A. Fl.

Ob.

Cl.

Bn.

Pno.

(key perc.)

*p*

*mp*

*p*

*ppp*

*p*

*pp*

*p*

*mp*

*p*

*ppp*

(slow gliss.)

----- no ped.

341

A. Fl.

15 *mp*

2 *p*

3 *ppp*

(key perc.)

Ob.

*mp*

*p*

*ppp*

*p*

*mp*

Cl.

15 *mp*

2 *p*

3 *ppp*

(slow gliss.)

*p*

*mp*

Bn.

*mp*

*p*

*ppp*

*mp*

*ppp*

Pno.

15 *mp*

2 *p*

3

*p*

*ppp*

*mp*

*ppp*

346

A. Fl.

12 *mp*

5 *p*

12 *ppp*

4 *mp*

4 *mp*

4 *ppp*

Ob.

*mp*

*ppp*

*p*

*ppp*

*mp*

*mp*

Cl.

12 *mp*

5 *p*

12 *ppp*

4 *p*

4 *mp*

Bn.

*mp*

*ppp*

*p*

*ppp*

*p*

*mp*

*ppp*

Pno.

12 *mp*

5 *p*

12 *ppp*

4 *p*

4 *mp*

351 (slow gliss.) (key perc.)

A. Fl. 3 4 9 16 3 4 12 16

Ob. *ppp* *pp* *p* *mp* *mp*

Cl. (slow gliss.) 3 4 9 16 3 4 12 16

Bn. *p* *mp* *pp*

Pno. 3 4 9 16 3 4 12 16

*ppp* *p* *mp* *pp*

356

A. Fl. 9 16 3 4

Ob. *pp* *ppp* *p* *pp* *mp*

Cl. 9 16 3 4

Bn. *ppp* *p* *p* *pp*

Pno. 9 16 3 4

*ppp* *p* *p*

360 (key perc.)

A. Fl. 12 *mf* 16 9 *pp* 4 *p* *mf* *pp* *pp*

Ob. *ppp* *p* *mf* *p*

Cl. 12 *pp* 16 9 4 *mp* *p*

Bn. *>mf* *pp* *mp* *p*

Pno. 12 *mf* 16 9 *pp* 4 *p* *mp* *p* *pp* *mf*

364

A. Fl. 3 *ppp* 4 *mp* 15 *mf* *pp* 16

Ob. *ppp* *mp* *pp* *mf*

Cl. 3 *ppp* 4 *pp* *mp* 15 *ppp* 16

Bn. *p* *mp* *ppp*

Pno. 3 *p* *mp* 15 *mf* 16

367

A. Fl.

4

4

9

16

4

Ob.

*pp*

*p*

*p*

*mp*

Cl.

4

*mp*

*pp*

9

16

4

*pp*

*mp*

*pp*

Bn.

*mp*

*pp*

*p*

*pp*

*mp*

*pp*

Pno.

367

4

*mp*

*pp*

9

16

4

*p*

*mp*

370

A. Fl. *mp* *pp* 5 4 *pp* *fff*

Ob. *pp* *p* *pp* *pp* *fff*

Cl. *mp* *pp* 5 4 *pp* *fff*

Bn. *mp* *pp* *p* *pp* *pp* *fff*

370

Pno. *pp* 5 4 *pp* *fffz*

ped. \_\_\_\_\_

373

A. Fl. *pp* *fff* *pp* *fff* *pp* *fff*

Ob. *pp* *fff* *pp* *fff* *pp* *fff*

Cl. *pp* *fff* *pp* *fff* *pp* *fff*

Bn. *pp* *fff* *pp* *fff* *pp* *fff*

373

Pno. *sffz* *sffz* *sffz*

(ped.)

for a bit